

Ken Whiteley.

SEVENTH



**MARIPOSA
FOLK
FESTIVAL**

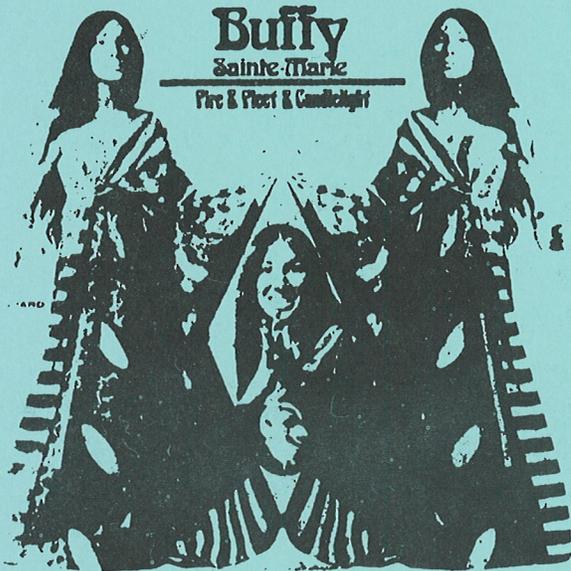
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MARIPOSA FOLK FESTIVAL 1967

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Special Thanks to:

Toronto Folk Music Guild & Hoot Magazine

Sam the Record Man

Mr. Casual

The Riverboat

Peter Legrice, Brian Rowe, Allison Lay, Dick Flohil, Gary Grant, Maddi Rush, Anne Hershoran, Mike Copas, Jack Sirdevan, Lynn Bussineau, Denis Patrick, Ava Naslen, Allen Paul, Joe Sunday, Buzz Chertkoff, Bob Stevens & Morley Don.

THE MARIPOSA FOLK FESTIVAL

Welcome to Canada!

Welcome to Innis Lake!

Welcome to the Mariposa Folk Festival for 1967.

Now in its seventh year of operation, Mariposa was originally conceived as a non-profit organization. Its objectives, as laid out in the corporate charter are "to promote and encourage the arts in Canada, especially the development of folk music." We have come a long way in seven years both in scope and in size, and not without problems. We believe however, that the glare of unfavourable publicity that plagued us for two years is long in the past, and that with this year's expanded programme, Mariposa now enjoys the reputation of presenting the most ambitious and comprehensive folk-arts programme anywhere in Canada.

What makes Mariposa happen? It isn't big budgets. It's dedication and interest—a belief that what we are doing is worthwhile. The kind of dedication and interest that makes a performer play for a minimum fee, a young man designs us a new stage for cost, a ticket seller who works hard all weekend and who only glimpses a partial concert. These things all contribute to make our Festival truly 'festive'—and to all those people who have helped us to achieve this weekend through unselfish dedication and interest, I hereby express my gratitude.



T. G. BISHOP

President, Mariposa Folk Festival.

TRIED FOLK-COUNTRY YET?

* bobby bare

* the carter family

* george hamilton IV

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* waylon jennings

CFG

COUNTRY MUSIC

1310



BUFFY SAINT-MARIE

As a child Buffy composed hundreds of songs and musical pieces. She was never bothered that she could not write them down, since she was able to produce new ones any time she wanted. She thoroughly enjoyed her talents and they were her closest childhood friends, taking the place of playmates and keeping her company, before, after and sometimes during school hours.

When Buffy Sainte-Marie was 17 she spent a summer taking care of her little sister in Maine. At this time her father brought her a pawn shop guitar. With this instrument she ran into the phenomenon of the tuning pen which is generally set at a certain tension and left that way, but not on Buffy's guitar. She developed thirty-two ways to tune her guitar to give it an original distinctive flavor.

She brought her guitar to college that fall. During the next four years she earned her degree in Oriental Philosophy. After college she tried her luck at singing at Greenwich Village, New York. Almost immediately she was besieged by contracts. The strange thing about Buffy Sainte-Marie is that she was self-made before she appeared publicly.

Now, after less than three years of professional exposure, Buffy Sainte-Marie is one of the most influential young concert artists in America. Her many albums including 'It's My Way', 'Many A Mile' and 'Little Wheel Spin' have thoroughly established her among the best in her field.

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Canadian-born Leonard Cohen, acclaimed author, poet, has emerged as one of the more exciting songwriter-performers of today.

Critical hosannas fell at his feet after his CBC appearance on the Daryl Duke "Sunday Show" last fall, which prompted concerts at six major colleges.

With recording contracts in the offing, Leonard continues to produce more songs but now with the thought of his own single release in mind. His warm way of offering his songs and poems recently won him the fealty of equally-critical teenagers in Los Angeles.

He has lately been noticed prowling about New York, L.A., and Montreal folk and roll houses for a taste of the new sounds. Young, immensely intelligent, Leonard Cohen is a rarity: a very good popular poet, songwriter and performer.

GOYA GIBSON

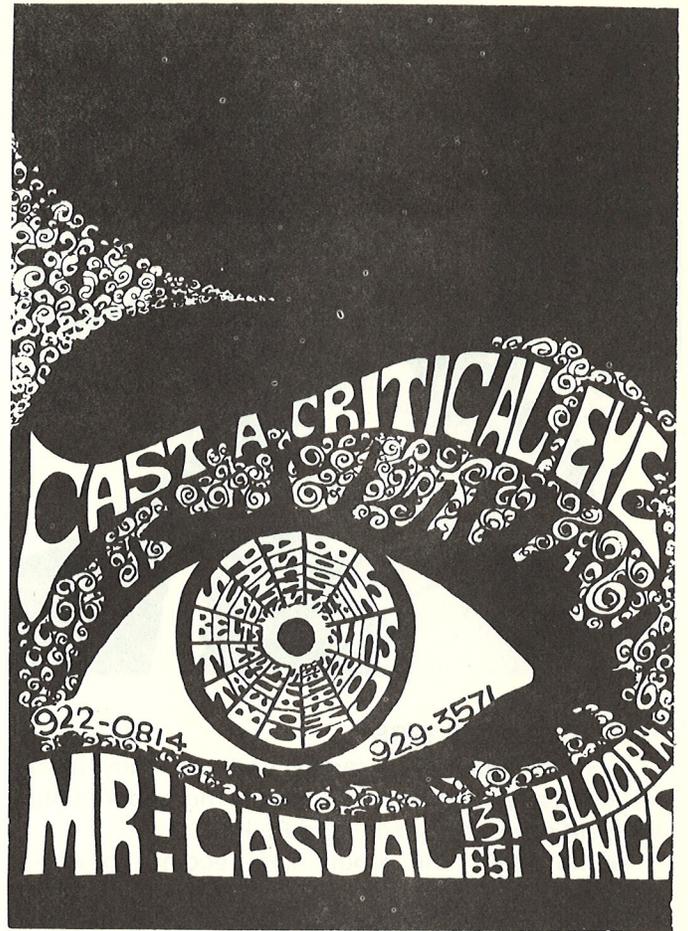
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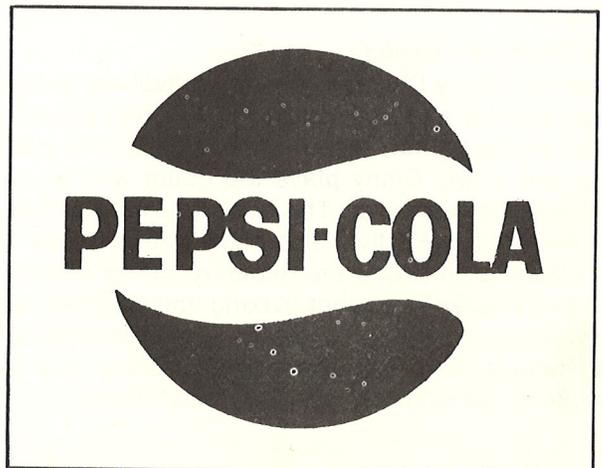
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THE STAPLE SINGERS

The Staple Singers, a family unit originally from Mississippi and based in Chicago now, dominate the field of Negro Gospel and Folk music.

In the 1950s, the group had become so well-known among Chicago church congregationalists that they decided to devote themselves to Gospel and Folk singing on a full-time basis. It was at this time that they began the first of many cross country concert tours, singing not only in churches and houses of worship, but on college campuses, in concert halls and music festivals.

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THE DILDINE FAMILY

John and Ginny Dildine have been involved in folk music activity since the middle '50's. John plays 5-string banjo, guitar, mountain dulcimer, and auto harp and sings. Ginny plays the guitar and sings. They have appeared on The National Folk Festival, The Fox Hollow Festival also many appearances in the Washington D.C. area. Recently, Ginny has become interested in puppet making and the Dildines have been involved in developing a combination of folk song and marionettes. The Dildines live in Accokeek, Maryland and have three children.



PENNY LANG

Penny Lang's reputation as a major folk singer began in the coffee houses of Montreal, since that time she has appeared in coffee houses across Canada and the United States.

Some of the coffee houses are Gerdes Folk City, the Bitter End in New York City, the Penny Farthing in Toronto, the Gas Light South in Miami, the New Penelope, the Totempole and Café André in Montreal.

Penny recently appeared in concert at the Canadian Pavillion at Expo '67. She has also appeared on a number of T.V. and radio programs.

This fall Penny will be doing a cross-country tour, following this she will be appearing in California.



TOM RUSH

Tom Rush defies any sort of classification. He is unique in an age of specialization, at home in any and all idioms of music. Tom studied classical piano for nine years before he set about teaching himself to play the guitar. He was influenced by the Buddy Holly, Elvis Presley school of music. In 1960 Tom entered Harvard University to study English literature. At the same time he began to perform in the local coffeehouses.

Interrupting his studies periodically, Tom worked his way through the U.S. and Europe, in France he was received very well in small cabarets, and as a street singer.

Once free to travel, Tom began to perform in clubs, concerts and folk festivals all over the U.S. and Canada. In 1965, with the release of his first Elektra album, Tom was voted favorite new male folk singer by Billboard.

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O. D. BODKINS AND COMPANY (Patent Pending)
 O.D. Bodkins (alias Elyse Weinberg) used to be a folksinger. She has appeared throughout Canada and the U.S. Last year she crossed the ocean to tour England and Ireland, stopping off long enough to check out the Middle East scene. She went into hibernation for the winter and started to write words and music.

Spring came and O.D. Bodkins decided to form a group. While walking down the street one sunny

day, she bumped into Douglas Bush, who is very tall. Doug wears a very nice hat and sometimes smokes a pipe. Before joining the Company, Doug played classical guitar and accompanied some of North America's top folk acts.

Next to join the company was drummer Tom Okie, sometime commercial artist. Tom has played with a lot of jazz groups and he's been into African and Eastern music.

Enter Ken Koblun, bass player. Ken has played all kinds of music ranging from folk to hard rock. He's been all over Canada and the U.S.

Christopher Champion originally comes from England by way of the U.S., where he played in various experimental groups. He plays guitar and harmonica.

In all, O.D. Bodkins and Company consists of five people making music.

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GREENWOOD

AUG. 14 - SEPT. 2
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WOODBINE

SEPT. 4 - OCT. 21



THE KENSINGTON MARKET

An axe was raised and dropped. A chicken squaked and feathers and blood flew through the air.

The cry echoed up and down the cluttered streets, past the rough wooden stalls in front of the butcher stores and fruit markets and across the pavements.

It drifted beneath the coloured canopies blending with the haggling of high-voiced bargain hunters who stood squeezing plums, and the Yiddish curses muttered by merchants.

Then, at the end of the street in front of a tumbling house, plastered with fading Coca-Cola signs and tattered Mother Parker's Tea advertisements, the vain protest died.

Four miles away amongst the junkyards and smokestacks of Toronto's waterfront, on the fifth floor of a 100 year-old warehouse, Keith McKie is singing.

*Coloured scarves, silky they shine
Man selling popcorn, only a dime
Awning they whisper and sing of their wares
In Kensington Market it's happening there*

Vibrations — blues vibrations, country and western vibrations, rock vibrations, jazz vibrations, 100% original vibrations through the splintered boards and broken panes of glass.

The sounds of an electric piano, a bass, an acoustic guitar, and drums shake the ancient storage space. A weird sound. An exciting sound.

Toronto pop-music critics say:
"Their music stabs of poetry."

"It's the brightest, most inventive band ever grouped together in Toronto."

And Variety says: "They're going to make it."

The warehouse is quiet now.

Still, except for the occasional sound of a coffee cup being crushed under shuffling feet as the band packs up their instruments.

One of them lifts the jagged door of a freight elevator and the rest step into it. The motor moans, the pullies churn and the box creaks, carrying the group downwards.

Alex Darou, Keith McKie, Eugene Martynec and Jimmy Watson stand silently smoking and staring at moving walls.

Outside the foursome heads for those narrow, cluttered streets' hanging racks of sausage, peaches, pomogrants, army jackets, plastic flowers and flapping canopies.

Back to the spot they've been named after. Back to Kensington Market.

GO

where
it's happening



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Friar's



DAVID REA

David Rea was born in Ohio in 1946, and has been involved in music most of his life. He studied classical music with the late Irene Drake, of Kent State University, for eight years. David plays several instruments which include 6 & 12 string guitar, 5 string banjo, auto harp and piano. He is well known in Toronto, delighting audiences with his diversified musical ability. He has recorded with Gordon Lightfoot, and the Allan-Ward Trio, and is now accompanying Ian and Sylvia full time — and others — Eric Anderson, Jim and Jean, David Blue, Bruce Murdoch, whenever he can. David's future looks good.



REVEREND GARY DAVIS

Recognition has come late to the blind 69-year-old Baptist minister, Rev. Gary Davis. However, in recent years his gospel-blues songs (*If I Had my Way, Candy Man*) have had an ever increasing audience and his instrumental skills on guitar, banjo and mouth harp are being heard by yet another generation of appreciative fans.

Born in South Carolina, he travelled many miles across the U.S.A., eventually settling in Harlem, having gained wide recognition in the various clubs colleges, and festivals he sang at.



A & W DRIVE-IN

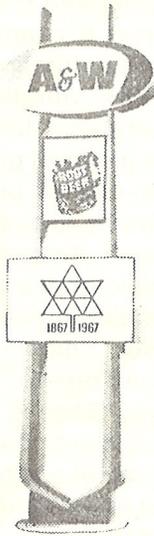
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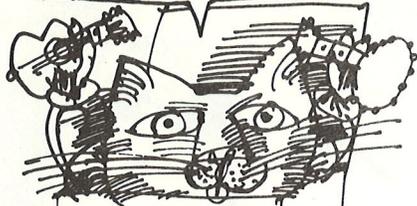
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Pete Seeger
(NEW ENGLAND AREA)
The Staple Singers
Jackie Washington
Muddy Waters
Blues Band
Doc Watson



THE BUDDY GUY BLUES BAND

The 29-year-old bluesman has built an outstanding reputation both as a singer and guitarist. Born in Louisiana, he moved to Chicago about a dozen years ago and was soon the lead guitarist at recording sessions for Howlin' Wolf, Muddy Waters and other greats from the South Side.

Perhaps his best known work is as sideman on the Junior Wells' recordings. He used the pseudonym 'Friendly Chap' on Wells' "Hoodoo Man" album on Delmark Records and his brilliant playing was largely cited in the record being chosen as Album of the Year by *Jazz Magazine*.

Buddy appeared on network television last Winter when he filmed a segment for 'The Songmakers,' shown on ABC-TV.

Aside from his genuine musicianship, Buddy is an outstanding showman and amazes audiences with his unique ability to play the guitar behind his back, across his knees or perform complex runs with one hand.

Buddy has toured Europe twice and will go back again for two weeks in October.



GORDON LOWE

Gordon Lowe, a song writer of note, has appeared in the major cities in Ontario, playing in the well-known coffee houses of Toronto: The Mousehole, The Penny Farthing, and the Village Corner. He also has been on Toronto's radio station CHUM and CBC television network, "Lets Sing Out."

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LOUISE FORESTIER

Louise Forestier graduated from the National Theatre School in 1964. After a six-month tour of Canada with an actors' company, "Les Jeunes Comédiens", she decided to sing. On August 1, 1965, she made her debut on the stage of the club, Le Patriote. Since then, Louise has sung in many "Boites à chansons" throughout the province and appeared in a number of television programs.

In May, 1966, she sang at Gésù Hall in Montreal and last summer played in the Canadian musical comedy "Il Est Une Saison" at the Marjolaine Theatre.

Louise Forestier's repertory includes some of the favorites by Quebec composers such as Georges Dor, Gilles Vigneault and Robert Charlebois. Her first LP in which she sings ten tunes by Canadian composers, was released a short time ago.



BONNIE DOBSON

All Bonnie Dobson's albums are on the top shelves of folk chests around the world, all excellent illustrations of this wonderful girl's appeal. She sang on CTV's 'Canadian Talent Showcase', 'Let's Sing Out', and in concerts, folk festivals and many clubs in Canada and the States.



SING OUT!



*when people
are singing...*

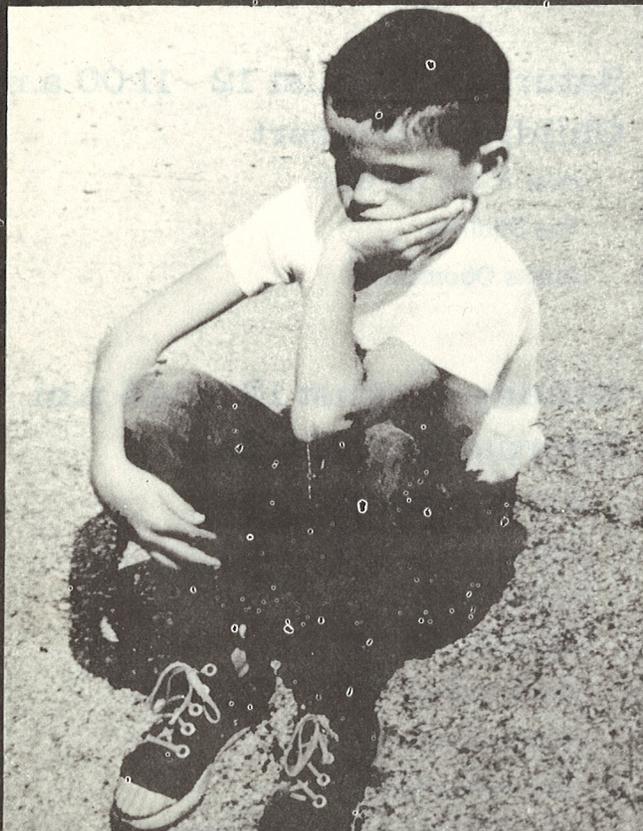
for love or for fun, for their rights,
for a decent wage, for human
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7th ANNUAL MARIPOSA FOLK FESTIVAL

concert series

Friday, August 11 - 8:30 p.m.

Host: Alan MacRae
O. D. Bodkins & Company
Rev. Gary Davis
Bonnie Dobson (& John Cunningham)
Louise Forestier (& pianist)
Lilly Brothers & Herb Hooven
Alanis Obomsawin
Tom Rush
Staple Singers

Saturday, August 12 - 8:30 p.m.

Buddy Guy Blues Band
Arthur 'Big Boy' Crudup
Ritchie Havens (& accom.)
The Kensington Market
Gordon Lowe
Joni Mitchell
The Pennywhistlers
David Rea

Sunday, August 13 - 7:00 p.m.

Host: Alan MacRae
Leonard Cohen
3's A Crowd
Rev. Gary Davis
Shelburne Fiddlers
Louis Killen
Penny Lang
Murray McLauchlan
Buffy Sainte-Marie

Saturday, August 12 - 11:00 a.m.

Childrens Concert

Host: Klaas Van Graft
The Dildines
Alanis Obomsawin

Sunday, August 13 - 2:45 p.m.

International Concert

Host: Klaas Van Graft
Canadian Traditional Singers
Folk Dancers
Klaas Van Graft
Owen McBride
Alanis Obomsawin
The Pennywhistlers
Univ. Settlement Int'l Folk Dancers
Mary Jane & Winston

**NB Not in order of appearance,
Concert program subject to change*

workshops

Saturday, August 12 - Daytime activities

10 a.m. - 1 p.m. INSTRUMENTAL WORKSHOP AREA ONE

10 a.m. - 12 acoustic guitar, electric guitar, electric bass

12 - 1 p.m. sitar, tomboura, mouth harp

Host: David Rea

Co-Hosts: Rev. Gary Davis, Buddy Guy, Ritchie Havens, Alec Darow, Eugene Martynec, Keith McKie

1 p.m. - 4 p.m. THE BRITISH ISLES AREA ONE

(Songs, Dances, Tales, Instrumental Styles)

Host: Roger Renwick

Participants: Louis Killen, Michael Edmonds, Owen McBride, Alan Macleod, Enoch Kent, Bob Davenport, The Stewart Family, The Marrotts, Folk Dancers (University Settlement International Folk Dancers)

12 p.m. - 2 p.m. FILMS PAVILLION

Host: Maddie Rush

3:30 p.m. - 5:30 p.m. WHAT THE BLUES ARE ALL ABOUT AREA TWO

(a workshop on the lyrics of the blues)

Hosts: Dick Flohil, Richard Waterman, Tom Rush, Buddy Guy & Band

5:30 p.m. - 7:00 p.m. HOOTENANY AREA ONE

(Sign in at information booth if you wish to perform)

Host: Allen Paul

Sunday, August 13 -

11:30 a.m. A CANADIAN SAMPLER AREA ONE

Host: Edith Fowke

Co-Hosts: Lennox Gavin, Larena Clark, Merrick Jarrett, Alanis Obomsawin, Louise Forestier

12:30 p.m. - 1:45 p.m. OLD TIME TO BLUEGRASS AREA TWO

Host: John Cunningham

Co-Hosts: The Lilly Brothers, Herb Hooven

1:00 p.m. - 2:30 p.m. SONGWRITERS AREA ONE

Host: Leonard Cohen

Co-Hosts: Keith McKie, Joni Mitchell, Murray McLaughlin, Buffy Sainte-Marie, Louise Forestier, O. D. Bodkins, Gordon Lowe

Note: New Talent Showcase time to be announced

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TOM RUSH

Sept. 5th to Sept. 17th

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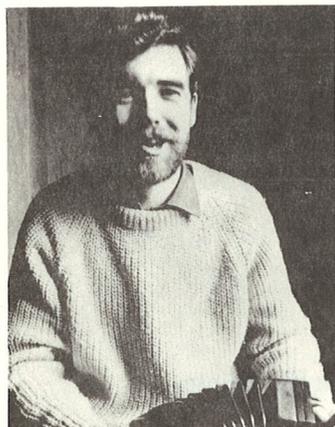
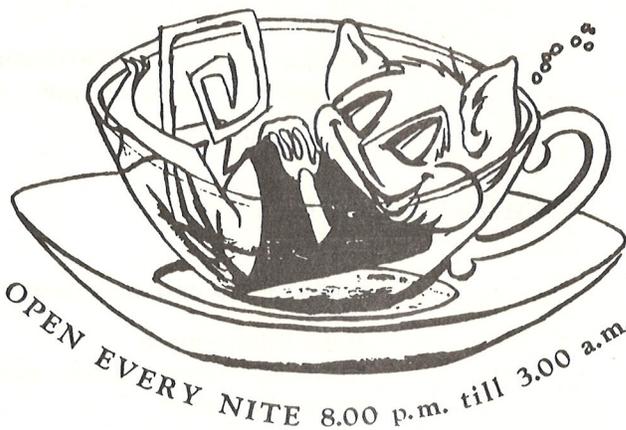
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HOOTENANNY EVERY MONDAY NIGHT
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the Mousehole

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LOUIS KILLEN



OWEN McBRIDE

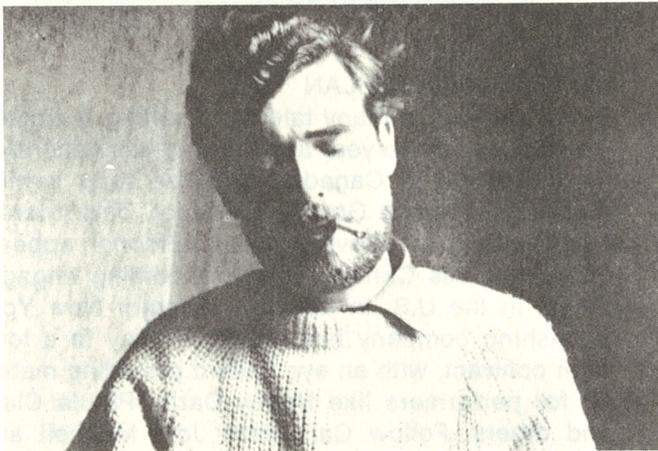
ALSO APPEARING REGULARLY

MICHAEL SHERMAN
JACKIE WASHINGTON
GREG WINKFIELD
MICHAEL CLARK and many others



3'S A CROWD

The fresh Canadian group, 3's a Crowd, are a careful blend of performers designed to provide maximum variety entertainment. This tight, fast paced, act is under exclusive contract to Epic Records and their first single will be released in Canada, the U.S., and England in the late summer. The Riverboat, the Fourth Dimension, and the Bunkhouse are just a few of the coffee houses they sang at, as well as appearing on several television shows.



LOUIS KILLEN

Born in Britain's Gateshead-on-Tyne, in 1934, Louis comes of a singing family, and in 1957 was associated with a group of traditional song enthusiasts in Oxford. In 1958, he helped form 'Folksong & Ballad—Newcastle', now one of the most important clubs in Britain where traditional song is authentically performed. Since then, his own work has become more and more a living act of recreation.

Louis developed an unusually subtle and sensitive unaccompanied singing style and, for the last few years, has been making a living by singing folk-songs in clubs, on radio, and concerts. Without making any concessions to commercialism, he has gained a national reputation in his manner of performance.



OWEN MCBRIDE

After travelling around Ireland for three months singing in pubs, and collecting songs, Owen came to Canada in 1963 in search of greener pastures. Round the city he went, appearing at The Bohemian Embassy, the Old Back Door, and other coffee houses.

From then on, Owen sang in various concerts, the Sault St. Marie Festival, a Sudbury concert, the Mariposa Folk Festival in '64, '65, and '66. Heading south, he appeared at Philadelphia Folk Festival, also at the Loft Coffee house in Boston, Mass.

But the Canadian east coast called him north again, and this year saw him a week at the Ashanipi Club in Wabush, Labrador, also a week at The Livin' End Coffee House. Throughout the summer he will be singing in the Toronto Parks Concerts and Mariposa.

Owen has done television appearances, one in Barrie, one shown across Canada which was taped at the River Boat, and one on Oscar Brand's "Let's Sing Out". And featured every Sunday night, he sang at The Mousehole in Yorkville Village for about a year.

Junior Wells Buddy Guy Otis Rush Sammy Lay & his Mojo Workers

Contact: Dick Waterman, Avalon Productions, 500 Franklin St., Cambridge Mass., 02139, Tel. (617) 876-9837

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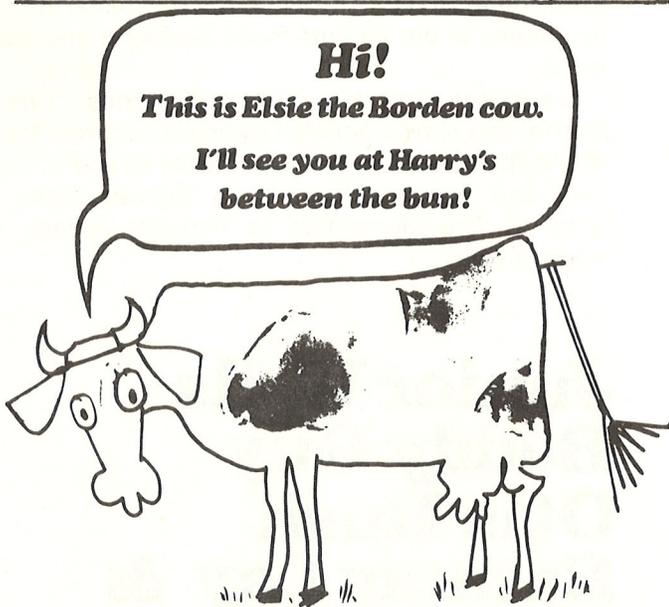
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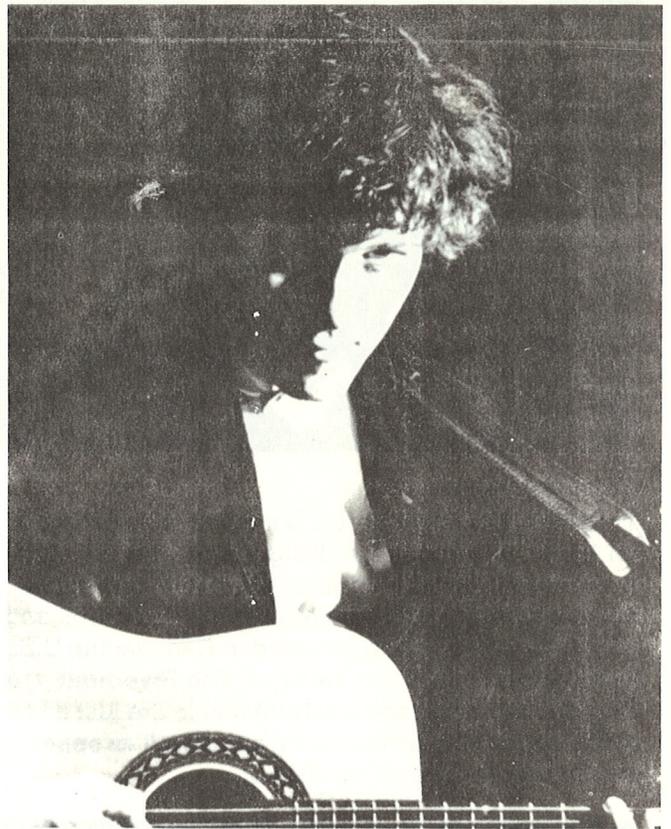
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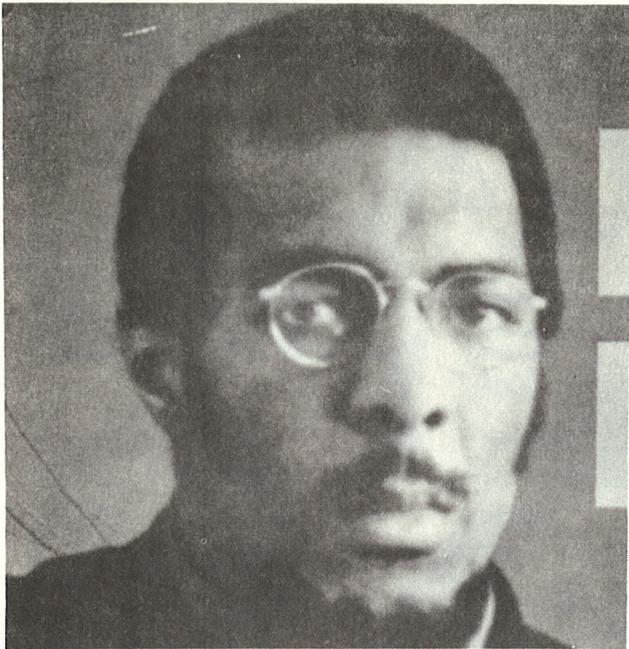


MURRAY McLAUGHLAN

Since turning his many talents to writing & singing his own material a year ago, Murray has generated more interest in Canadian popular song writing than anyone since Gordon Lightfoot. This interest has resulted in television and personal appearances accross Canada, and forthcoming engagements in the U.S. In addition, a major New York publishing company has signed Murray to a long term contract, with an eye toward providing material for performers like Bobby Darin, Petula Clark and others. Fellow Canadians Joni Mitchell and David Rea have also expressed an interest in doing some of Murray's songs, and the response he has received from audiences everywhere he has performed has been truly amazing.

After his very first television appearance on Brand: New Scene, Murray received an invitation to go to the Newport Folk Festival from Oscar Brand. Since that time, the extensive coverage Murray has received from network television has brought thousands of Canadians into contact with his music.

If you are interested in being entertained, don't pass up the opportunity of hearing the fresh new sound of Murray McLaughlin. He will spin a web around you.



RITCHIE HAVENS

Ritchie Havens was born in the Bedford-Stuyvesant section of Brooklyn, New York in 1941. His earliest recollection of musical sounds came from his father, a musician who played piano for many bands throughout the country.

He started his professional singing at 14 with the McCrea Gospel Singers, and continued singing with groups because of his love for harmony.

Years later Ritchie moved to Greenwich Village—the gathering place for the new young writers, performers and musicians. It was in this creative milieu that Ritchie Havens found what he does best. He picked up the guitar, taught himself and began to play in E chord open tuning, a unique sound which Ritchie loved and decided to stick with. He continues to grow with each performance and to shape and mold his unique sound of music.



JONI MITCHELL

Born in Alberta, Joni Mitchell was raised in Saskatoon and has made a great name of herself in the folk music field. This year she is returning for her third appearance at the Mariposa Folk Festival, widely acclaimed by her enthusiastic audiences.



KLAAS VAN GRAFT

Born on a farm in Holland, Klaas worked at soccer to landscaping before he turned full-time musician and singer five years ago. The first three years he sang with the group 'The Chanteclairs'; the past two years he sang alone, appearing on T.V. and radio in Holland, England, and the U.S.

While managing to organize folk music concerts for Toronto's Department of Parks and Recreation every summer, Klaas also travelled to nineteen different countries, including Canada from Victoria to Saint John's. Just recently he appeared at Expo's Canadian Pavillion for eight days and will be shortly at the Ontario Pavillion. From then on, he will be preparing for his European tour in October.



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JOHN CUNNINGHAM

John Cunningham is active in various areas of folk music. As a professional entertainer he has been associated with several Buffalo-based folk groups, has worked as a single performer in Toronto area clubs and appeared at last year's Mariposa Folk Festival as a member of the Grosvenors.

Since the summer of 1966, John has been working mainly as guitar accompanist to Toronto's Bonnie Dobson and recently spent a week at Expo 67 accompanying Miss Dobson and Oscar Brand in a series of concerts at the Canadian Pavilion. He will accompany Miss Dobson in the Friday evening concert.

ALAN MACRAE

Alan was born in Scotland and raised in England. In 1956, he came to Canada and settled in Vancouver. In 1956 in Vancouver he opened Canada's first coffee-house: The Question Mark. It was at this place he got his introduction in folk music. In 1961 he mastered the banjo. From Vancouver he came east and has since made appearances many times in coffee-houses and on television: 'Music Hop', 'Carl Smith's Country Jamboree', and 'Let's Sing Out'. Alan MacRae has also tapped another source of creative expression: songwriting! His most recent composition, a folk-rock tune: *Everything's Going for Me* has been recorded and released by the famous "Little Richard"—George Hamilton the IV is also interested in some of Alan's material. Alan MacRae: is talented: is established: is growing!



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MICHAEL EDMONDS

A native of Buckinghamshire, England, Michael Edmonds became involved with folk music more than ten years ago. He appeared in several clubs and, subsequently, organized and sang at two of his own in Windsor and Aylesbury.

He made his Canadian debut at Mariposa in 1965 and, since then, with a repertoire of more than two hundred traditional songs and ballads from the British Isles, has proven a firm favorite with audiences in clubs and coffee houses in Toronto.

ALLAN MACLEOD

Born in Stomoway on the British Isle of Lewis, Allan MacLeod was raised in Glasgow and West Lothian. In 1957, he moved to Nottingham, England and served his time as a fitter. While there, he founded the Nottingham Folk Song Workshop and sang professionally with Arnold Wesker's Centre 42 Trade Union Festival.

Three years ago he moved to Berkeley, California and sang there for two years, but decided last year to live in Oakville, Ontario. Now he is running the folk song club, 'Sign of the Fish', in Toronto which features traditional music.



ALANIS OBOMSAWIN

Alanis was born on the Odanak Reserve 70 miles southeast of Montreal. She first appeared as a performer at a Canadian concert with Alan Mills and other artists, and has been singing now for 2½ years.

Alanis likes to sing the songs of her people — mostly Abenaki songs and is deeply interested in keeping these Indian songs alive for future generations. The old legends sung in their original tunes are always well received by audiences. As well she sings in French and English.

She has appeared on television in Toronto and Montreal, and sung at children's concerts and at gatherings of her people. Two years ago she was made a princess by her people and given the name Ko - li - la - wato which means "you have given us pleasure."

ESTELLE KLEIN

Has been the Artistic Director of the Mariposa Folk Festival since 1964. She is currently President of the Toronto Folk Music Guild and is a founding member of same. She brings to the festival her special interest in the folk scene, interpretation of material, the new songwriters and a background knowledge of most of the areas of folk music and its various disciplines. She has a considerable knowledge of the effects of modern business activity on folk music; a deep interest in developing an appreciation of good folk music by the public, and in obtaining recognition for folk artists. She has acted as an advisor and consultant for a number of other folk festivals and has been actively involved in concert production in the folk music field.

DICK FLOHIL

Born in England 1934, Dick started to write for newspapers at the age of 15 and achieved his dream in freelancing for magazines. At present, he is a public relations writer. He loves Blues music, he tells us and is hosting with Richard Waterman in the Blues Workshop.

Richard Waterman's

Short History of the Blues

In asking me to contribute an article, some soul has force-fed my ego calling me "an authority on Blues." If my recent experiences as Carrier of Ye Spirits, Purchaser of Ye Unwounde Thirde Strings and General Factotum Cum Sympathetic Ear qualifies me, then I am guilty as charged.

Caveat Emptor...

First of all, the general populace should be aware that the Noble Art of Blues is an ancient and honourable avocation. It is posterity's loss that no one has a lead sheet of what Nero was singing while the other occupants of Rome were busy packing up their amplifiers, 12-strings and other artifacts and riding out of town on their Hondas (Japanese trade started *very* early). However, we can assume that he was practicing for the next Roman Orgy Hoot. We all know, of course, that the fiddle that he was playing is an ancestor of the present Fender Bass.

During the Middle Ages, strolling Blues players entertained the ladies in the courtyards on the lute, likewise an earlier version of the Fender Bass. The men wore coats of armor which obviously limited both their mobility on the dance floor and their ability to pursue a maiden.

No accurate stopwatch time is available in the often-hecktic transformation from armor to amour. However, that was before the invention of the electric canopener.

The 19th Century was difficult because everyone was so busy fighting wars. Americans against English; Americans against Indians, Canada against Indians; America against Mexico (John Wayne has been fighting that one ever since); America North against America South (Not a very good war but they made some wonderful movies out of it) and so on. From a musical point of view, the spinet piano (also an early ancestor of the Fender Bass) was difficult to carry from battlefield to battlefield.

The 20th Century has brought marvelous strides in musical accomplishment. Electricity was invented by Paul Butterfield in 1963 and was called "Butterfield" for sometime. However a Texas singer by the name of Lightning Hopkins would not call the flash of light during a thunderstorm 'Butterfield' and so named it after himself. It has been called 'Hopkins' ever since.

The discovery of electricity was of a very basic importance since it immediately enabled musicians to plug in the instruments that had carried useless cords for hundreds of years. There has not been *complete* acceptance, however, and even today there are many blues musicians who persist in carrying around useless guitar chords.

The early part of this century was also marked by some particularly interesting inventions that have

played a major role in shaping the contemporary Blues scene.

Eric Burdon invented Soul (it had been around for many years but had previously been called 'Lomax'), Ravi Shankar invented Eastern music shortly after *he* had been invented by George Harrison and a left-handed Englishmen by the name of Paul McCartney finally got around to inventing the Fender Bass. He named it after the peculiar low sound that he obtained by rapping his invention against the front of his car.

However, I digress...

The Art of Blues Singing reached its zenith during its great era called the Age of Supreme Sonics (nicknamed 'ASS' by the In Group) but the people had no lyrics at this time. Fortunately, Henry Miller was commissioned by the United States government to invent "sex" specifically for the American Pavillion at Expo 67. It had really been invented for the New York World's Fair but the train strike, bus strike, cab strike and subway strike kept Miller from bringing "sex" out to the grounds on time. In its present form, it represents Montreal's gain.

Word of Miller's invention was very slow in getting around. Luckily, Lou Rawls had just invented poverty at this time and people had something to sing about.

This quickly brings us to Rhythm and Blues, mini-skirts and the fantastic medical process that made Twiggy out of Kate Smith's left arm.

Rhythm and Blues was invented by Frank Sinatra some years ago. After he had done a song, he was asked what the style was called. Sinatra, always a sporty dresser, thought he was being asked about his matching clothes and replied, "It's a rhythm in blues." Hence the term was born.

Rhythm and Blues wandered around for some time looking for a home. It originally settled in New Orleans but they shunted it off onto Chicago along with three baskets of shrimp, a map of the French Quarter and a record of Louis Armstrong standing in front of his birthplace singing, "Hello Dolly."

Chicago was the logical home for Rhythm and Blues since young Butterfield had found no use for his electricity and Lou Rawls was busy telling everyone what his mother let him wear to bed.

To close up a few final details, I'm sure that you are anxious to know how Detroit came to be called Motown? Well, suffer no longer because the truth will now be told. You see, *Denver* was the original Motown but they were trying to get rid of the name. They had their city photographed at the height of the worst snowstorm in many years and mailed pictures to all parts of the world.

One of these photographs reached a young recording company executive in Detroit. He looked at it and exclaimed, "Man, these cats ain't got no mo' town!" Thus Detroit became Motown and dropped

its earlier name of Supremesville.

I hope that this brief history of the Blues and its derivatives has been enlightening to you. Somewhere along the line, minor contributions were made by Robert Johnson, Son House, Bessie Smith, Ma Rainey, Leadbelly, Skip James and others but we all know that authenticity makes dull copy.

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The Revolving Trends Of Popular Music

Early Rock & Roll music was directly based on the hard-driving Chicago Blues which was an outgrowth of the earlier folk blues. Many blues singers (Muddy Waters, Howling Wolf, etc.) moved from the South to Chicago and added electric instruments and drums to begin the era of Rhythm and Blues. Rhythm and Blues itself has progressed over the years and has become more subtle and sophisticated. Listen, for example to the Junior Wells or Buddy Guy Blues Bands.

The earliest Rock groups — for example Bill Haley and the Comets — were merely white Rhythm and Blues groups; Elvis Presley did many songs which had been sung previous to this by such Negro singers as Big Mama Thornton and Arthur Crudup.

For the ten years between Elvis Presley and Beatles, there was a period of stagnation for Rock and Roll and literally hundreds of groups appeared, put on one record and then faded into oblivion. The majority of these records were exceedingly boring and unimaginative with many songs based on the much overdone 'C-AM-F-G' chord changes and a standard 4/4 beat. Sameness was the order of the day.

In the early 1960's, the folk revival began to pick up steam and thousands of groups appeared on college campuses, in high schools and elsewhere. Although there was a dedicated core of folk people, most of these groups (and singles) were in the folk music for a buck. The groups began to get so commercial, with their first, third, fifth harmonies and dozens of gimmicks that the only resemblance some of the songs they recorded had to folk music was that originally the songs had been folk. The songs were so bastardized that they could no longer be considered 'folk'.

The Folk Revival, however, did bring a huge upsurge of contemporary writers to the scene. The time was ripe for the Protest movement. Bob Dylan, Phil Ochs, Tom Paxton, etc. were now the darlings of the college set and folk had begun to die.

At the same time, a new type of sound was emerging from England. The Beatles had arrived on the scene. A new Rock emerged, methodically and lyrically much stronger than ever before. There appeared two completely opposed factions. The Rock fans and the Folk fans came closer together and there was the ever-present question, "Do we use an electric guitar or will we be selling out?"

Bob Dylan quickly solved the problem by appearing at the 1965 Newport Folk Festival with his electric Fender and backed by the Paul Butterfield Blues Band. There was an unexpected violent reaction. Dylan returned to the stage with an acoustic guitar. The folkies had won, but not for long.

The previous April a group called the Byrds released a single of Dylan's 'Mr. Tamborine Man'. The folkies laughed, the Rock people were amazed. They had never heard vocal harmony in fourths and fifths before. Jim McGuinn, Judy Collins ex-accompanist, Chris Hillman a former Bluegrass mandolin player and their three compatriots had created the beginning of Folk-Rock.

Soon countless numbers of folk singers saw the possibilities for instant cash. After countless shufflings and weeding out weak performers, the new groups hit the scene with their music. The amazing fact about them was that each band had a completely different sound. Loving Spoonful were a combination of jug band, Country and Western, Rock and Roll and folk music. They also introduced the autoharp to the public. Many of their songs are re-arranged folk songs, some, traditional eg. 'Fishing Blues'. The Mamas and Papas sound was a full vocal harmony very folk-based.

The Beatles, who had been drawing massive audiences at this time (58,000 at Shea Stadium in New York) released an album that astounded the music business. *Rubber Soul* was a folk album according to the Rock musicians; it was a "new music" album according to the folk people. Several additional instruments had been added. George Martin, the Beatles' technical producer, accompanied the group on the piano for several songs and Paul McCartney also played harmonium. The most interesting and original instrument on the record is the East Indian sitar. George Harrison's immersion in Indian music and philosophy quickly set the music world on fire. Almost every lead guitarist tried to learn how to play sitar, most of them without success.

The Rolling Stones, originally a hard Rhythm and Blues group, mellowed suddenly and released *Lady Jane* using a three-stringed Appalachian dulcimer and a harpsichord. The folk sound originated in the British Isles was brought over centuries ago, developed its own peculiar sound in North America, returned to England via Jack Elliot and Bluesmen, and was brought back over to England by the Rock groups.

The Beatles' next album, *Revolver*, featured complete orchestras, sitar, and tabla. The other groups quickly followed suit.

The psychedelic sound of the West Coast groups became *the* sound and the turned on set was an eager audience. The Grateful Dead, The Mothers, the later Byrds, and many others incorporated a mindshattering total involvement act sometimes with light shows. Unfortunately (or, rather, fortunately) fads die.

The music coming out now is the strongest yet melodically and lyrically, and is very jazz-oriented. For examples of this, listen to the instrumental breaks on the Byrds' *Eight Miles High*, or any of the guitar breaks and most of the bass runs of the Kensington Market.

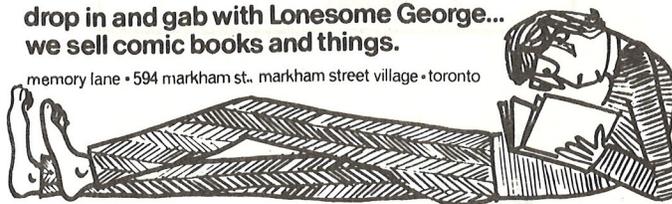
The trend now is towards experimentation and electronic effects. The Beatles, on *Strawberry Fields Forever*, use a mellotron, a computerized organ, and on *Sergeant Pepper's Lonely Hearts Club Band*, use tape loops, sitar, tamboura, swormandel, vocal echo, and a forty-one piece orchestra among other effects; the Beach Boys use a theramin on *Good Vibrations*; The Jefferson Airplane's *Coming Back to Me*, and The Kensington Market's *Phoebe* are both based on chamber music. The Airplane's *White Rabbit* and The Market's *I Would Be One* are both based on flamenco.

Where to? Only time will tell but you can be assured that it will be interesting, for the music of the world is coming together. Eventually, we may only have one world-wide music.

—Leigh Cline

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University Settlement International Folk Dancers

Here is an interesting group of individuals from various ethnic backgrounds who are finding enjoyment in learning and performing folk dances from many different lands. Their purpose is a simple one: to preserve this colourful form of folk culture.

The University Settlement Folk Dancers first began as a recreational group about 18 years ago. They soon found themselves in great demand. The dancers you see performing at the festival have actually been together for a short time. Six months in fact! But you'd never know it as their high-flying spirit and enthusiasm soon turned to a highly professional form.

The group's distinctive feature is presentation of folk dances from different countries. Although the dances are steeped in rich heritage, the style and form of the dances are retained and brought forward. The dances shown are adapted for state where needed, but care is taken not to lose the identity and flavour of the step.

Many of the dancers have been exposed to international dances for many years. The director at present is leading the performance group here at the Mariposa Folk Festival. Mr. Ernie Krehm has been with the organization since its inception. He keeps his extensive knowledge of material fresh and up to date through regular contact with ethnic dance authorities.

The name of the University Settlement International Folk Dancers is well known throughout the dance circles and have danced in many festivals, concerts and special programmes for private groups.

Saturday, the British Isles programme group will perform five dances from England under the direction of Pauline Hill originally of England now of Toronto. The Sunday afternoon program will consist of dances from the following countries: Bulgaria, Poland, Malljorka, Greece, Italy, Israel, and Canada. Mr. Ernie Krehm will direct.

Traditional Folk Songs, Dances, and Tales of England - Scotland - Ireland

This is meant as an introduction to the workshop dealing with the above subject and it will give some idea of the pattern the workshop will take. We face the alarming task of plotting the course of several centuries British Isles folk lore in two or three hours with faint but determined heart, and will try to make the task easier with this rough sketch.

Where do they come from, these songs, these dances? Who made them? It is this question of origins which has ever caused controversy in academic circles and the theories, the answers, are based on research and deduction. Written records do not exist, only some of the lore itself, preserved through generations of communal and family "handing-down" with changes occurring at every step of the journey.

We are told that dance was probably man's first method of communication. By ritual dance he sought to understand and control his environment and means of existence. We are told that primitive man tended to first express himself in chanted rhythm and in rhyme, his first instinct of verbal expression, by stories and by legends he sought to explain the world around him, his own origins, natural phenomena.

Traditional folk dances of England can be divided into three types: Sword Dances, the oldest type with strong ritual overtones of death and resurrection performed between Christmas and the New Year signifying the death of the old year, rebirth of the new; Morris Dances, evolved from the Sword Dances, performed at the end of Spring or beginning of summer, does not have the sacrificial element of the older Dance, and is concerned with new growth and fertility — the planting of crops. From these other sources evolved the third type, Country Dances, the social and recreational dances of the village people. In Scotland, the sword dance was a battle ritual, performed before a feat of arms. It is a solo dance as is the Fling, a vigorous dance performed after a successful fight. Reels and Schottisches are recreational dances like the English country dances are, and performed in groups. Irish folk dances, not as ritualistic, lay the emphasis on co-ordination and rhythmic foot patterns in the Reels, Jigs and Hornpipes.

Folk tales can be classified as Myth, Legend or Story. Myths attempt to explain fundamentals of nature — the creation of the sun, moon, change of the seasons. Legends are more narrative tales of history, tales of heroes and villains, love and war. In more sophisticated societies, the third type is more prominent, stories which tend to be more fan-



ciful and imaginative, more for entertainment into which category most of the folk tales of Britain now fall.

Any general presentation of the folk songs of the British Isles must start with the 'traditional ballads', those which have come to be known as the 'Child Ballads' having been tabled by the great scholar, F. J. Child in his canon of balladry, *The English and Scottish Popular Ballads*. These products of mediæval bards have been subjected to many years of oral and written re-creation. There are about three hundred of them, the majority of them and their versions being Scottish. The traditional ballads are a distinct type of song which follow certain patterns of structure and style but especially marked by their narrative manner — they tell a story dramatically and swiftly, concentrating on the high points and the climax.

With the advent of the printing press in England in the fifteenth century, circulation of the printed word became cheaper and quicker, and a whole new genre of popular song arose — the street ballads and songs from the commercial printers in the large cities. These of course were the 'broad-sheets' or 'broadsides'. By far the largest body of folk songs of the British Isles falls into this classification and in fact we owe the survival of many of

the traditional ballads to their being printed and issued on broadsheets along with the topical compositions, the usual broadside fare.

One should picture therefore a free flow of songs and ballads between the folk and the commercial presses; old ballads were being relearned as they were printed, new songs making their way into 'singers' repertoires, and all undergoing the process of individual and communal change with the passage of time.

Folk songs therefore fall into three basic categories, those of traditional ballads, broadsides and, a later type, 'music hall songs'. Our workshop will concentrate on the first two while venturing into various sub-classifications of special interest — Irish rebellion songs, farm songs from Scotland, the industrial songs of the North of England, songs of the whalemens and deep-water sailors.

It is our endeavour to present examples of these traditional songs, tales and dances as a part of the whole field of folklore, letting the parts themselves show their relationships to each other and to the whole, not just as history but as art — vital, personal and relevant art.

Roger Deveer Renwick



ROGER DEVEER RENWICK

Born in Trinidad, British West Indies, 1941, Roger came to Canada and graduated from McGill University in 1962. Since then he has been involved in folk songs on both the performing and academic plane. His favorite revival singer is Enoch Kent. When asked what his favorite instrument was, Roger replied, "the human voice".



EDITH FOWKE

Edith Fowke is a Canadian folksong collector who has prepared many radio programs on folklore and folk music for the CBC. Her books include *Folk Songs of Canada*, *Folk Songs of Quebec*, *Songs of Work and Freedom*, *Canada's Story in Song*, and *Traditional Singers and Songs from Ontario*. Her new book, *More Folk Songs of Canada*, prepared in collaboration with Dr. Richard Johnston, is scheduled to appear this summer, and she is currently completing a collection of children's rhymes and singing games which will be published in 1968.

A Canadian Sampler

Most of the people coming to Mariposa probably think Canadian folk music in terms of the songs being written by Ian and Sylvia, Gordon Lightfoot, and Joni Mitchell. They and other young Canadians are composing many fine numbers — but no folklorist considers them to be folk songs. To us they're contemporary songs or popular songs, for nothing written today is a folk song — although it may become one if it's taken over by the folk and continues to be sung for years until it becomes changed by its passage through time and space.

When folklorists speak of folk music they're thinking of the songs and melodies that have been handed down from one generation to another by word of mouth — songs that have been loved and sung by the ordinary people, not by professional entertainers. We have a great many such folk songs in Canada — fully as many as in the United States, although they aren't nearly as well known because most young Canadian folksingers tend to learn their songs from their American counterparts — or to write their own.

Before the first white men landed in this country, our plains and forests resounded to the chants of the Indians, and in the frozen north the Eskimos sang in their dance-houses during the long Arctic nights.

With the founding of New France, the Canadian wilderness echoed to the many songs that the pioneer settlers brought from their homeland and made part of their daily lives on this continent. As Dr. Marius Barbeau, the dean of Canadian folklorists, puts it: "Threshing and winnowing in the barns moved to the rhythm of work tunes, as did spinning, weaving and beating the wash by the fireside."

Over thirty thousand French-Canadian songs are now in the collections of the National Museum at Ottawa and the Archives de Folklore at Laval University in Quebec and more are being added yearly. Dr. Barbeau estimates that nineteen out of twenty of all French-Canadian folk songs are ancient, stemming from the stock of traditional songs brought over by the early colonists in the seventeenth century, but sometimes the French-Canadians composed new words to traditional tunes: songs like "Vive la Canadienne," "Un Canadien errant," "Le Bal chez Boule," and "Les Raftsmen." Then out west the Metis produced a prairie bard, Pierre Falcon, who composed songs that were very popular with the voyageurs, and Louis Riel wrote several songs that are still remembered by descendants of the men who fought with him.

When the English, Scots, and Irish began to settle in Canada, they brought with them thousands of the songs then being sung in the British Isles.

Many of the *English and Scottish Popular Ballads* catalogued by Francis James Child have survived here, including quite a few that have been forgotten in their homeland.

In addition to those medieval ballads, hundreds of the more recent broadside ballads were transported from Britain and lovingly preserved in Canada: tales of highwaymen and pirates, of true love and false love, of famous battles and cruel murders. And we've also handed down some beautiful versions of old world love songs like "The Morning Dew," "Love Is Easy," and "Mary Ann."

The English Canadians seem to have composed more native songs than the French Canadians, although about four-fifths of all the English-Canadian songs collected are of old-world origin. Among those composed in Canada, two of the oldest describe General Wolfe's victory and death on the Plains of Abraham, and several others were inspired by the War of 1812 and the Rebellion of 1837.

For some three centuries the inhabitants of the small coastal villages of Newfoundland and Nova Scotia have been singing, adapting, and composing sea songs: sailors shanties, accounts of whaling, sealing, and cod-fishing trips, and ballads about shipwrecks or brave deeds upon the high seas.

All through the nineteenth century gangs of roving shantyboys were spending their winters in snow-swept camps where they had to make their own entertainment, and their chief pastime was singing and composing songs: songs about the day-to-day work in the camps, and the all-too-frequent death of young shantyboys on the rivers.

Farmers composed fewer songs because their work was more solitary, but some of the early settlers did describe their life in verse. In Ontario "The Scarborough Settler" longed to leave "Canada's muddy creeks" for "auld Scotia's glens," and out west "The Alberta Homesteader" complained that he was "starving to death on a government claim." The gold-seekers of the Cariboo and Klondike also sang of their hopes and disappointments, and men building Canada's railroads improvised on such American songs as "Drill, Ye Tarriers, Drill."

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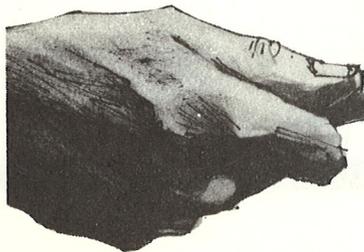
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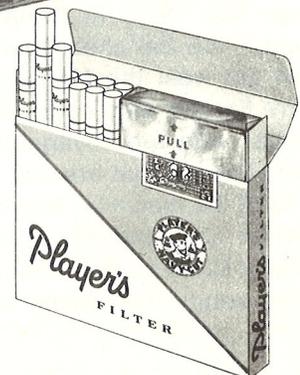
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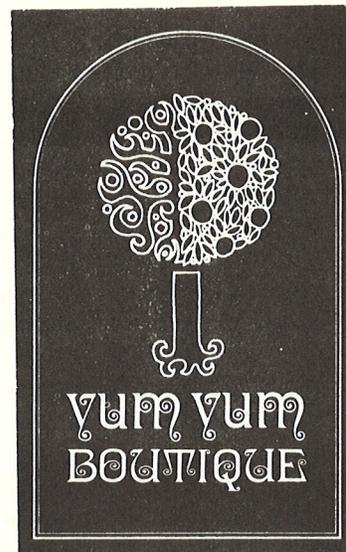


Songs like these provided the main form of entertainment in pioneer days, and in rural areas until quite recently. As radio and television have spread, the audience for the old songs was lost. Folklorists are still gathering such songs from people who learned them years ago, but the number who remember them is growing smaller each year.

Fortunately a rich store of our traditional folk songs has been preserved and can be drawn upon to enrich our knowledge of our people and their past. Some say that the old songs are out of place in today's swinging world — but songs that were dear to many generations of our forefathers must have some quality that kept them alive when the popular songs of each decade were forgotten.

The workshop called "A Canadian Sampler" will be just that: a sampling of the various kinds of folk songs our ancestors have sung through the years. We hope to have some fine traditional singers like Lennox Gavan of Quyon, Quebec, and Mrs LaRena Clark of Ottawa to sing the songs as they were sung in times past, and Merrick Jarrett and Roger Renwick will illustrate other Canadian songs. We hope also to hear Louise Forestier with some songs from French Canada and Alanis Obomsawin with some of her Indian songs.

Edith Fowke



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A Letter

Six years ago when we started work on the first Mariposa Folk Festival, Ed Cowan said, "Ruth, I give you six months and you'll be so tired of folk music you'll never want to hear it again." That remark has given me more than a few laughs.

And as I sit here in Vancouver, a volunteer cashier in a folk club called the Village Bistro, enjoying life to the brim, his words come back to me!

For during all of those six years, I have been very close to folk music and have watched it change, grow and develop. I often think of the debates with Edith Fowke and those of her persuasion who contend that the new sound heard in folk clubs is not true folk music.

I still feel very strongly that the songs of the people, whether they portray life today or some long ago yesterday, are folk songs. Today's problems, at least in most of the Western Hemisphere, are not caused by parental disapproval of a true love, persecution by titled landowners, feuds or duels. Today's problems are less concrete, but no less important. They concern basic freedoms, philosophical questions and the hang-ups engendered by trying to live in the world today, which often appears to be a very temporary project.

Perhaps it's the confusion in the minds of everyone today which causes them to make and enjoy music which seems at first to be a mere jumble of sounds— enigmatic lyrics set to music full of dissonance and dissonance.

There's no doubt that Mariposa '67 will be very different from the first festival. There will be a great deal more electronic music, more topical songs concerned with the whole world, despite the fact that this is Canada's Centennial year. Composers and performers today are less aware of the boundaries whether they are of countries, races or of the mind. There's a move to break down all of them!

This state of affairs may be disturbing to those who prefer their folk music authentically ethnic—but this is today. And if we are all around for enough tomorrows, folk music like fashions will probably come full turn and there'll be a return to the Childe Ballads and the sea chanties.

Meanwhile, we can all take heart in the fact that the basic ingredients for the large proportion of all songs have not changed; misunderstandings between men and women, the pain and ecstasy of love, the power of hate. These eternally present emotions are being expressed very freely today and naturally this is reflected in the songs people sing.

Out here on the incomparable West Coast, the folk-hippie movement is steamrolling along. The Village area in Vancouver is growing and the 'natives' of Fourth and Arbutus are a colorful, intelli-

gent and talented group who are producing sounds that deserve a place on the Mariposa stage.

Hopefully, in 1968, the Festival will be able to see the way clear to bring some of this top-notch talent back East.

Meanwhile—all kinds of success to this year's Mariposa. Wish I could say "I Know Where I'm Goin'," and mean Innis Lake.

Ruth M. Jones



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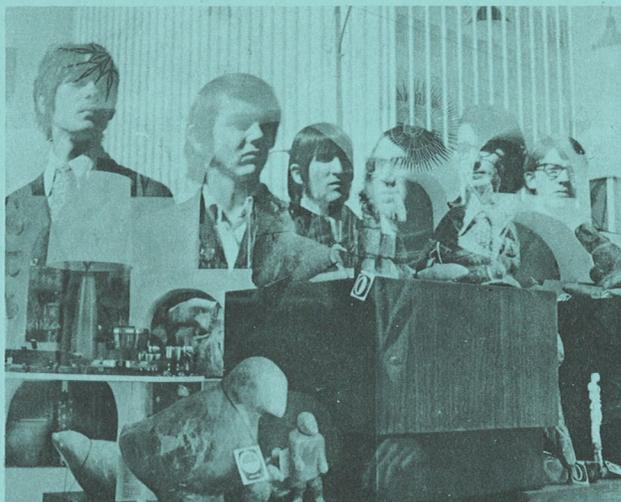
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